FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY RECITAL

Lorand Fenyves, violin & Patricia Parr, piano

* * * * *

Tuesday, March 10, 1992

8:00pm

Walter Hall

* * * * *

PROGRAMME

Sonata No. 10 in G-Major, Op. 96 — Ludwig van Beethoven

- Allegro moderato
- Adagio esspressivo
- Scherzo
- Allegro, pocco allegretto

Sonata for Violin Alone (1943) — Bela Bartók

- Tempo di Ciaccona
- Fuga (resoluto - non troppo vivo)
- Melodia (Adagio)
- Presto

* * * INTERMISSION * * *

Presentation of the University's
25 Year Service Award
to
Professor Lorand Fenyves

Sonata No. 3 in d-minor, Op. 108 — Johannes Brahms

- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

* * *

PROGRAMME NOTES

Sonata No. 10 in G-Major, Op. 96 **Ludwig van Beethoven**

Beethoven's *Sonata No. 10 for Violin and Piano* was written in 1812 and revised in 1815. The introspective work exhibits signs of the composer's late period, most clearly in that some of its movements are linked. The first movement is made up of a complex interweaving of short motives, while the second involves irregular phrase-lengths and gentle articulation, and ends on an unstable chord. This leads into the third movement, in g-, but with an unexpected coda in G+. This coda leads into the final movement, in which we hear a fugato in g- before the final race to the end.

Sonata for Violin Alone **Bela Bartók**

Bartók's *Sonata for Violin Alone*, commissioned by Yehudi Menuhin, was written in 1943. It is Bartók's last chamber piece, and is influenced by Bach, as the titles of the movements indicate. In the first movement the chaconne rhythm is not evident after the first few bars, and the movement is a four-voiced fugue of increasing variation. The third movement is in three sections, with each part separated by a simple, quiet motive. The final movement is characterised by running sixteenth notes and a bravura ending.

Sonata No. 3 in d-minor, Op. 108 **Johannes Brahms**

Brahm's *Sonata No. 3* was written between 1886 and 1888, and is dedicated to the conductor Hans von Bülow. Brahms began his career as an accompanist to a violinist, and his writing for the violin reflects his long association with the instrument. The anxious and impassioned first movement is followed by a slow movement with baroque characteristics. The third movement grows steadily in weight and feeling before ending as softly and mercurially as it began. The extended finale movement is a stormy end to this intensely emotional work.

Jacqueline Warwick
History and Literature III

TONIGHT'S ARTISTS

PATRICIA PARR and **LORAND FENYVES** have performed as a duo since 1974. Together they performed the Brahms Sonatas in 1983. In 1984 they recorded Frank's *Sonata in A-Major* and Bartóks *Sonata #2* for Arbor Discs, the University of Toronto's record label. Following that, in 1985 they performed the complete sonatas for violin and piano by Beethoven. In addition they have performed regularly on the Faculty Artists Series with their colleagues.

LORAND FENYVES, Professor Emeritus at the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. In 1965, he was a visiting lecturer at the University of Toronto, and he subsequently remained as Professor of Violin. In addition to his concert career, Lorand Fenyves has long maintained a keen interest in the training of young musicians. He was, for many years, closely associated with Les Jeunesses Musicales du Canada and the National Youth Orchestra; he continues to teach at the International Academy of Chamber Music at the Banff School of Fine Arts.

Since her debut with the Toronto Symphony at the age of nine, **PATRICIA PARR** has had a brilliant career. She has appeared with major orchestras in North America .An outstanding chamber musician, she has collaborated with many ensembles including the Guarneri String Quartet and the Orford String Quartet, and has performed at numerous festivals, including the Marlboro Music Festival in Vermont. A graduate of the Curtis Institute of Music, where she studied with Isabelle Vengerova and Rudolf Serkin, Patricia Parr has been a professor at the University of Toronto since 1974. She performed regularly on radio, television, and in concert, appearing with her colleagues in the Faculty Artists Series. As a founding member of AMICI, with clarinetist Joaquin Valdepeñas and cellist David Hetherington, she has toured Eastern Canada and Eastern Europe.